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### "POETIC FICTION"—HORACE, *SERM.* 1.5

In a recent issue of *The Classical Weekly*,<sup>1</sup> H. A. Musurillo, S.J., has cogently argued that Horace, *Serm.* 1.5 is a "poetic fiction, a composite picture perhaps of journeys made at different times and bound together as a *jeu d'esprit* in imitation of Lucilius."<sup>2</sup> As his consideration of certain specific details indicates, there is an apparent conflict between the facts of Horace's journey and the circumstances surrounding any one of the three possible historical conferences with which the trip should be associated. To reconcile the conflict of facts, he adopts the alternative, that the satire is fiction.

In stating the problem so precisely—"fact or fiction"—Fr. Musurillo has brought up an intriguing point. What facts determine the historicity of a poem; or, altering Pilate's question, what is a "poetic fiction"? There is of course no formula to apply, and the answer to these questions depends upon the character of the individual poem. In *Serm.* 1.9 the relative paucity of factual matter entails a different approach from that adopted in 1.5, where the rush of detail has frequently evoked the analogy to a diary. Musurillo, for instance, recognizes that

the departure of Rufus and the reaction of his friends (93ff.), because so carefully described, constitutes a potential objection to his conclusion.<sup>3</sup> It is possible, too, that other points have been passed over. Five years ago, the poem was interpreted by an Italian scholar, D'Antò, in a way which implies that additional, crucial facts remain; his "facts," in my opinion, have greatly altered the previous understanding of Horace's journey and bear directly upon our principal questions.<sup>4</sup>

D'Antò tacitly treats the arguments adduced by Musurillo as peripheral and concentrates on the element which, in his turn, Musurillo has regarded as extraneous, namely, the poetic composition. He points out what is obvious to any reader, the mock-epic tone.<sup>5</sup> He then proceeds to account for Horace's mockery<sup>6</sup> by stressing the historical event to which, he believes, Horace is reacting: the Peace of Tarentum of 37 B.C. As D'Antò imagines it, Horace, Maecenas, and the others were dragged through all the discomforts of the long journey, in the propaganda

3. *Ibid.*

4. V. D'Antò, "Il Viaggio di Orazio da Roma a Brindisi," *Rendiconti della Accademia Napoletana*, N.S. 24-25 (1949-50) 235-255 (not cited by Musurillo).

5. *Op. cit.* 243ff.

6. *Op. cit.* 246.

1. "Horace's Journey to Brundisium—Fact or Fiction?" *CW* 48 (1954-55) 159-162.

2. *Op. cit.* 162.

service of Octavian,<sup>7</sup> merely to watch an episode which, in the opinion of Maecenas as well as of Horace, was ridiculous. Horace, therefore, is indirectly recalling the experience to Maecenas and displaying a discretion towards politics which is already remarkable.

In outline, this interpretation sounds tenuous, since devoid of substantial facts. D'Antò, however, introduces for his case an entirely new piece of evidence, the "battle" between Sarmentus and Cicirrus (51-69).<sup>8</sup> It is true, as Musurillo observes,<sup>9</sup> that Horace does imitate Lucilius in this poem and might well be reproducing a battle motif from the earlier poem<sup>10</sup>; but it cannot therefore be argued that Horace's "battle" is merely an imitation of Lucilius. The important question that here occurs to D'Antò, namely, why Horace devotes so much space in the heart of his poem to an apparently irrelevant interlude, receives an answer which transforms the imitation into a very plausible "fact." He does not claim, any more than Musurillo, that the particular "battle" occurred. For him, however, it is a poetic "fact," in that Horace subtly uses the verbal exchanges between Sarmentus and Cicirrus as the symbol of the actual conference, witnessed by Horace and Maecenas and remembered with chagrin, between Antony and Octavian at Tarentum. Just as Sarmentus and Cicirrus are typical entertainers, who regularly quarrel for public amusement, so Antony and Octavian, during the tense period 40-37 B.C., repeatedly seemed to threaten each other and the Roman world with war and, after a show of ferocity, became fast "friends" again.

This periodic squabbling in itself is ridiculous, and D'Antò argues that the tame outcome of Tarentum was a foregone conclusion, apparent

both to Horace and Maecenas. In addition, D'Antò uses Appian in his favor. The account which Appian gives,<sup>11</sup> based on sources cool to Octavian, can easily be interpreted as the fitting climax to a comic farce. The masters of the East and the West meet at a river near Tarentum, on opposite banks. Each makes the proper gesture and quickly has himself rowed towards his "friend." In their little boats, they meet at mid-stream, and there, bobbing up and down in the current, probably standing precariously, they vie with each other in amiability, to decide the momentous issue as to which bank will be chosen for the conference. Ultimately, Augustus triumphs. The ironic metaphors employed by Appian<sup>12</sup> support D'Antò's argument, that Horace saw the episode in the same way as Appian's source and accordingly used the vulgar abuse exchanged between Sarmentus and Cicirrus as a

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7. *Op. cit.* 241.

8. *Op. cit.* 248.

9. *Op. cit.* 161.

10. Musurillo (n. 11) calls attention to Lucilius, frag. 109-110 (Warmington). The reference to Lucilius seems acceptable; we can also grant his deduction: "If Horace is here consciously imitating Lucilius, then there would be further reason to doubt the historicity of some of the details as, e.g., of the agôn between the two *scurrae*, Sarmentus and Cicirrus" (p. 161). However, the fictitiousness of the agôn does not prevent its usage in a symbolic manner. The subtle usage of Lucilian references was particularly appealing to Horace. Cf. *Serm.* 1.9.78.

11. Appian, BC 5.94. D'Antò actually has 5.91, but, since his article is riddled with typographical errors, I assume that here, too, there is a mistake.

12. For 'vie with,' he has the word *diérizon*; for 'triumphs,' *enika*.

mocking reference to Tarentum, veiled but obvious, both by its length and position, to his companion in the experience.

It would seem that there are two potential types of facts in a poem of this sort: those used by Musurillo, which are directly referable to known data, and those used by D'Antò, which are indirect interpretations by the poet of specific events. Both groups of facts, weighed as a whole, determine whether or not a poem has a historical basis. In any case, even if a poem has a precise historical basis, it must, by definition, also be a "poetic fiction"; the poet takes situations and treats them imaginatively, not purely as historical data. D'Antò's suggestion of the relevance of the mock-epic and of the symbolic use of the Sarmentus-Cicirrus "battle," because it embraces a greater number of facts,<sup>13</sup> promotes, in my opinion, a more adequate interpretation of *Serm.* 1.5. The Satire emerges no less a poem, but more, in as much as it is a work, not of fact or fiction, but a subtle compound of fact and fiction.

WILLIAM S. ANDERSON

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### THEOCRITUS 1

In the poem of Theocritus we number the first, it is possible that the wood is skillfully hidden by the trees, or by the tamarisks; so skillfully, in fact, that though its meaning may have been unmistakable at first reading, the rest of us may have been misled during the subsequent two thousand years or so.

A few arguments from the structure may help. Thyrsis (or Theocritus, perhaps; at any rate the poet) engages in preliminary remarks with an unnamed goatherd about the excellence of their respective production of sound. The goatherd is requested to produce this excellent noise, but retires with an inadequate excuse: his songs are merely instrumental, and will annoy Pan. A flute will not do at midday, but a voice will be splendid. Pan himself is to be one of the characters in the song.

13. Musurillo's principal objection to the Peace of Tarentum is, that it took place at Tarentum, whereas Horace went to Brundisium, certainly not the most direct route to Tarentum. This point is never thoroughly faced by D'Antò. In passing, however, he does suggest (p. 232) that there are reflections of the same trip in *Serm.* 1.6.100ff. It is particularly tempting to interpret in this light 104-105: *nunc mihi curto ire licet mulo vel si libet usque Tarentum.*

The idyl may thus illustrate the merits of non-instrumental literature, the sort of literary product Theocritus is making his way by putting on the market. The goatherd's offering for the song is excessive; he tells us so himself in the twenty lines devoted to the description of the cup. Why is the gift described at such length? Because it is a wonderful thing, a marvel, to be offered for the production of equally wonderful literature. That seems to be why the detail is important, and closely insisted upon.

The cup precedes the song because it is to be offered in reward for good literature—and gladly. It is the best that the goatherd can give. After the song, he is delighted to comply with his promise.

The poem, then, is intended to illustrate the splendor of literature; and that those who *promise* to sustain the fairest of the arts must keep that promise.

Ptolemy, take notice!

W. C. HELMBOLD

UNIVERSITY OF CALIFORNIA

### ANNOUNCEMENT OF C.A.A.S. ROME SCHOLARSHIP FOR 1956

A grant of \$200.00 is available for a secondary-school teacher who has been a member of the Classical Association of the Atlantic States for at least three years, who is at present a member of that Association, and who most nearly fulfills the other qualifications laid down by the Association, for summer study at the American Academy in Rome in the summer of 1956. Holders of regional classical association scholarships also have the tuition fee of \$100 remitted.

As authorized by action taken at the business session of the Forty-Sixth Annual Meeting of the Association, held in Philadelphia, Pa., April 18, 1953 (see *CW* 47 [1953-54] 5, col. 2), the following extracts from the *Report of the Committee on the C.A.A.S. Rome Scholarship*, submitted by Professor Franklin B. Krauss, Chairman, and published in full in *CW* 46 (1952-53) 25-26, are here reprinted:

#### THE C.A.A.S. ROME SCHOLARSHIP

##### I. Purpose

The twofold purpose of the Scholarship is to encourage teachers in the secondary schools to recognize how greatly they can improve the content and scope of their teaching by pursuing the program of studies in the summer session of the School of Classical Studies of the American Academy in Rome; and to provide the recipient of the Scholar-

ship with financial assistance to attend the summer session in the year in which the award is made.

## II. Qualifications Governing Candidacy

The Scholarship is offered solely on a competitive basis to members of the Classical Association of the Atlantic States, and will be awarded to that candidate who most closely qualifies in accordance with the following stipulations:

- (1) those who have held active membership in the Association for no fewer than 2 full and consecutive years prior to the year in which they are competitors for the Scholarship;
- (2) those who, both at the time of application for the Scholarship and throughout the two-year period stipulated above, are and have been actively engaged in teaching Latin or Greek in the secondary schools, either public or private, within the geographical boundaries of the Association (New York, New Jersey, Pennsylvania, Delaware, Maryland, and the District of Columbia);
- (3) those whose undergraduate academic preparation included either a major or a minor in Latin or Greek; and whose instructional program, both at the time of application for the Scholarship and throughout the two-year period stipulated above, is and has been predominantly in *bona fide* courses in Latin or Greek;
- (4) those who have every intention of devoting their future teaching primarily to instruction in *bona fide* courses in Latin or Greek.

## III. Organization and Membership of the C.A.A.S. Rome Scholarship Committee

The Rome Scholarship Committee of the C.A.A.S. shall consist of the President of the C.A.A.S., as Chairman; of the Ex-Officio Member of the Executive Committee; and of a third member from the Executive Committee, which member shall be appointed by the Chairman.

Applications for this Scholarship must be in by February 25, 1956. Inquiries should be addressed to the President of the Association, Professor John F. Latimer, The George Washington University, Washington 6, D. C.

## REVIEWS

*Poetarum Lesbiorum Fragmenta*. Edited by EDGAR LOBEL and DENYS PAGE. Oxford: At the Clarendon Press; New York: Oxford University Press, 1955. Pp. xxxviii, 337. \$8.00 (50s).

*Sappho and Alcaeus: An Introduction to the Study of Ancient Lesbian Poetry*. By DENYS PAGE. Oxford: At the Clarendon Press; New York: Oxford University Press, 1955. Pp. ix, 340. \$6.75 (42s).

Paul Valéry, in discussing the art of Verlaine, once said, "*Ce naïf est un primitif organisé*." The same might almost be said, with the proper

distinctions, of Sappho. For primitive, childish, she was in her spontaneous expression of the sights and sounds of her countryside; primitive in her passionate loves and jealousies. And yet all of this is subject to a discipline and a control which raises it, at least at times, to the heights of great poetry. It is a fact that the same can hardly be said of Alcaeus; and it is perhaps significant that the author of the treatise *On the Sublime* never mentions him. In any case, the way is at last clear for a fresh evaluation of the Lesbian poetic contribution with the appearance of a truly definitive edition, the result of many decades of research by Professor Lobel of Queen's College, Oxford (whose previous editions of the two lyric poets this final edition is intended to replace) and Professor Page, who holds the Regius Chair of Greek at Cambridge.

A combined edition of both poets was an ingenious idea. Among other advantages, there are now twenty-seven fragments listed in the section *Incertum utrius auctoris*; the two Greek indexes (Sappho; Alcaeus) should also stimulate comparative study. The enormous task of correlating fragments previously edited, or of fitting them together jigsaw-fashion, has succeeded to an extraordinary degree; only once did I notice any difficulty and this of a minor sort: Alcaeus, frag. 357 (the marginal number) really includes the text of frags. 140 and 203. But that there should be, in such complicated material, so little evidence of human frailty is a tribute to the hard work of both the editors and of the Clarendon Press; no greater praise could be bestowed.

Those who are familiar with Lobel's two previous editions (Sappho, 1925; Alcaeus, 1927) will need no introduction to this one. It must be noted, however, that the introductions to the earlier editions have not been reprinted and remain, of course, indispensable studies of the Lesbian dialect. The new edition (henceforth *LP*, with marginal, not interior, numbers) adds some nineteen new Sapphic fragments; about sixteen from Oxyrhynchus papyri and three from other publications. Those who were familiar with the fragment on the third century B.C. ostrakon (with the Keatsian lines 7-8: "and slumber falls from the quivering leaves") will see it freshly edited as *LP* 2. The well-known song to Aphrodite now stands at the head of the collection (*LP* 1) with an accurate apparatus (line 19 is not restored and the contributions of papyri and other sources are clearly indicated). Many will be disappointed not to find the fragment "The



moon is set and the Pleiades . . ." (from Hephaestion: Lobel, *Inc. auct.* 6, p. 72); but aesthetics must, it seems, yield to scientific accuracy. Fourteen fragments from Sappho's *Epithalamia* (LP 104-117) have for the most part been left unchanged; the *Inc. auct.* (of Lobel's previous Sappho) 6, 18, 19 have been dropped.

It is the Alcaeus section in LP that has undergone the greatest change. There are about 323 fragments not in Lobel's previous edition (some, like LP 305, 306, are fragments from commentaries on the poems); here particularly, in view of the difficult, scrappy nature of the papyri, the Latin apparatus is a masterpiece of clarity. The *Incert. auct.* (of Lobel's previous edition) 4, 5, 7 are omitted.

Typographical slips are incredibly few: in Sappho, LP 103, in the shift from diplomatic transcript to text, there has been some slight displacement of brackets and dots. One sometimes feels that fragments like Sappho LP 90, 103 and Alcaeus LP 70, 305-306, should be more clearly designated as prose commentaries; and it is unfortunate that more could not have been done with the new fragment of Sappho, LP 99, which contains the crucial *olish-* (line 5). Lastly, I should like to have seen a metrical appendix. But these are small points.

In *Sappho and Alcaeus* Professor Page has produced one of the most charming as well as the most scholarly commentaries on the Lesbian poets. In the second section, devoted to Alcaeus (pp. 149-317), over 65 of his fragments are in some way discussed. Here it was a wise decision to treat the "political poems" apart from the others; and Page's reconstruction of Alcaeus' career as rebel and adventurer is one that should find agreement with most scholars. On seeing Alcaeus' verse thus dissected, one is reminded of Horace's *non . . . invenias etiam disiecti membra poetae*. Apart perhaps from the political symbol of the storm-tossed ship (which, if an ancient commentator is right, is further described in terms of a courtesan: Page, p. 195), Alcaeus' poetic achievement can hardly be described as remarkable.

With the section on Sappho (pp. 3-146) we are in much more interesting country. An extensive commentary is devoted to twelve major fragments and over thirty other fragments are touched on, at least in passing, in the course of Page's ever literate and intelligent discussions. This is by far the most penetrating commentary

that Sappho has ever enjoyed; and Page's discussion of her moral character is scrupulously fair without exaggeration on either side. What I chiefly missed in the volume—and undoubtedly the limits of space must often have forced the author to omit much—was a study of Sappho's use of imagery and symbolism. In the extant poems, the imagery is chiefly rustic: for Sappho, fruit and flowers, for example, are suggestive of the sweetness of young girls, of the freshness of young love; and the garlands of anise (LP 81 b), the simple gathering of flowers (LP 122), "the tender chervil and flowery mellilot" (LP 96)—all carry, one feels, significant overtones. For Sappho, too, love is apparently like a battle: Andromeda and Gorgo are the enemy; and in between are the maidens Anactoria, Atthis, Dica, Mica, and the rest. Here Aphrodite is invoked as a staunch ally; and there is the complex chain of images Sappho associates with her: the luxuriant beauty of nature near her shrine, the languorous sounds of water and leaves (LP 2), the awe and shock of the goddess' epiphanies. In this highly charged atmosphere—half sensuous, half religious—we cannot pretend to follow. But of the divine visitations, although I cannot be convinced that they are anything more than literary creations (against Page, p. 44) suggested perhaps by her dreams, it is nonetheless significant that Sappho's imagination (whether waking or sleeping) seemed so haunted by a dynamic female figure, by what Jungians would, in fact, call the *anima*. Even here perhaps Sappho's physical passion is the dominant psychological motive of all her poetry.

In any case, Page's brilliant volume (set in the context of the new LP) should be the starting-point for all future interest in Sappho and Alcaeus. The book closes with some excellent notes on Lesbian Aeolic and a thorough appendix on Lesbian meters in the manner of the new English school of metricians.

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*The Political Plays of Euripides.* By GUNTHER ZUNTZ. Manchester: Manchester University Press; New York: Barnes and Noble, 1955. Pp. xi, 157. \$4.00 (18s).

This book is a study of the *Heracleidae* and the *Suppliant Women*, which Dr. Zuntz regards as "political" plays only in a very broad sense: they both deal, in his opinion, with problems

of human fellowship, *koinônia*, connected with the ancient *polis*; Athens is the ideal *polis* sustaining that moral law or *nomos* which makes society possible; both plays are encomia of Athens in this respect, but neither is an allegory on current affairs and contains no exact reference to contemporary events. This interpretation, while attractive and generally convincing, is somewhat earth-bound in its flight by a weight of documentation not altogether relevant in a book of this kind; much of the argument is more appropriate to the scholarly journal: in fact, one chapter had appeared in *CQ* in 1947.

The first two chapters interpret the *Suppliant Women* and the *Heracleidae* respectively as plays in which Euripides, ordinarily universal in outlook, exhibits quite purposely a narrower vision of life where the protagonist is a good citizen, not a hero, and the *hybristai* (at least in the *Heracleidae*) are not supermen but cranks. The third chapter is concerned with the historicity of both plays. On the basis of Ceardel's metrical tests and in close reference to the *Zeitgeist* of the periods involved, Zuntz dates the *Heracleidae* in the spring of 430 and the *Suppliant Women* early in 424.

The last three chapters deal with specific problems: the scene of the *Heracleidae*, select passages of the *Heracleidae*, and the *hypotheses* of Euripides' plays. Zuntz puts the action of the *Heracleidae* at Tetrapolis near Marathon and (rightly, I think) discounts geographical absurdities as consistent with the ideal image of an all-embracing Athenian commonwealth. Chapter Five contains material suitable for an edition of the *Heracleidae*; one interesting suggestion is a rearrangement of verses 683-691, as follows: 683, 688-690, 687, 684-686, 691. Chapter Six is a fascinating essay on the ten extant *hypotheses* in Codex L. Zuntz distinguishes three types of *hypothesis*, one of which he traces to an abridgement of Euripides made perhaps as early as the Augustan Age from a complete edition of Euripides' plays then extant.

There is, in addition, a brief Appendix on A. C. Pearson's edition of the *Heracleidae*. The Indices are useful and appear to be exact. The book is well made and remarkably free of gross errors. Some awkward English and, here and there, undue compulsion by doubtful evidence will not detract from the book as a valuable contribution to the study of these two rather enigmatic plays.

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*Cato der Zensor: Seine Persönlichkeit und seine Zeit.* By DIETMAR KIENAST. Heidelberg: Quelle & Meyer, 1954. Pp. 170. DM 9.

This reconsideration of the career of Cato the Censor is recommended for those who teach Roman history. Kienast's approach to Cato's life is, in effect, that of a teacher who wishes to decide for himself whether and how the career of Cato can be used to give a strong accent to the story of Rome just after 200 B.C. His conclusion is that Cato's career does make a useful accent, but not because Cato opposed the dominant group and fought the dominant trend; he was rather a typical member of the nobility who allowed us to know rather more about him than we do about most of them.

Kienast presents him as decidedly well-to-do. He was not representative of the "little man" in either his social or his financial outlook. His friendship with Valerius Flaccus opened the door to opportunities at Rome, but to exploit the opportunities he must have had money in addition to the demonstrations of ability in various fields which he gave.

He did disagree with Scipio Africanus on a number of matters, but his opposition to the Scipios was in matters of detail rather than being a thorough opposition of principle. Kienast does not believe that he carried on a constant campaign against Scipio year in and year out. Neither does he believe that there was a constant alignment of parties among the nobility in which Cato and Scipio were constantly opposed; on the subject of factions among the nobility he is well-informed.

Neither, again, does Kienast believe that Cato was a bitter and consistent opponent of all Greek influence. Like Grimal (in his *Le Siècle des Scipions*) he believes that the Greek influence had so steadily and thoroughly infiltrated Rome long before Cato's time that there is no use in speaking as if the Romans had been isolated from the Greeks. It still can be true, of course, that in Cato's lifetime there was a new appreciation (sometimes sentimental) of the Greek heritage and a noteworthy increase in the appropriation of Greek ways. Kienast believes that Cato was rather ahead of some of his contemporaries in examining the Greek offering and in taking what was good. His discussion of the key passages for this question is very sensible.

Cato in his censorship does not appear as a boor or as one who could not realize that the

times do change; his acts are regarded as those of a sensible man whose chief idea, outside of a generally realistic attitude, was to support the primacy of the Senate.

The general plan of the book is to discuss the matters which are most important for an assessment of Cato's career; the argument is carefully worked out and is well worth following in detail. There is a convenient edition of the fragments of Cato's orations.

RICHARD M. HAYWOOD

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*Statius, Achilleid.* Edited by O. A. W. DILKE. Cambridge: At the University Press; New York: Cambridge University Press, 1954. Pp. 162. \$4.25.

This is the first annotated critical edition of Statius' *Achilleid* in the English language, and the best edition in any language. The apparatus criticus is more complete and accurate than Klotz's, and the commentary far more satisfactory than Jannaccone's (Firenze 1950). Dilke has collated all the principal MSS himself,

unlike some editors who are content to borrow their lections from others, and has set out the evidence in a clear, precise apparatus criticus. This patient and scrupulous labor of collation, which can be appreciated only by those who have performed it, deserves the highest praise.

Dilke regards, but does not adulate, P (Parisinus 8051), and chooses intelligently between P and the other MSS where they offer divergent readings. In a few places I think he has chosen wrongly. Thus at 1.796, if one considers the variants *gente superba* and *gente superbus* and meditates for a moment on the propensities of scribes, he will scarcely doubt that Statius wrote *gente superbus*. The choice is much harder at 1.151-152 *nunc illum non Ossa capit, non Pelion ingens/Pharsaliaeque niues*; so P, while the other MSS, apart from trivial variants, have *Thessaliaeque*.<sup>1</sup> The only support for this scansion of *Pharsaliae* is Cat. 64.37 *Pharsaliam coeunt, Pharsalia tecta frequentant*; for Heinsius' *Parrhasiae* is certain at Calp. Sic. 4.101. Pontanus long ago

1. The same variation appears in Anth. Lat. 232.2 (ed. Riese), where *Thessalam* is certainly right.

#### ULYSSES

The story of the return of Ulysses and his companions to Ithaca after the destruction of Troy. A shortened version arranged for sight reading, with an automatic answer check, and for recall of important patterns of the Latin directly after translation.

Nobis traditum est Trojam

They tell us that Troy

A Graecis decem annos obsessam esse.

had been besieged for ten years by the Greeks.

Quo de bello Homerus, poeta maximus,

Iliada, opus notissimum, scripsit.

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conjectured *Pharsalum* at Cat. 64.37, though *Pharsaliam* has been accepted by recent editors and defended in an erudite article by R. T. Bruère, "Palaepharsalus, Pharsalus, Pharsalia," *CP* 46 (1951) 111-115. But over against the lonely, perhaps delusive, witness of Catullus stands Lucan, who abstains altogether from this scansion. It would seem more likely, then, that Statius wrote *Thessaliae*, especially since he wrote later in this same poem, 1.651-652, *niuiusque inmisit alendum/Thessalicis*.

In two places Dilke has made emendations of his own: *oras* for *auras* at 1.676, which seems to have been anticipated by A. Ker, *CQ* N. S. 3 (1953) 181-182; and *Ithaces* at 1.733, where P and some later MSS have *Ithacus*, the other MSS *Ithacis*. *Ithaces* is a clever guess, but contrary, I suspect, to poetic usage. The evidence is slight, but poets of the golden and silver ages seem to use *Ithace* only for metrical reasons (cf. Ovid, *Trist.* 1.5.67 and *Met.* 13.711), and only in the nominative case. Otherwise they prefer *Ithaca*, which had long been domesticated in the language. However, Dilke may extract a grain of comfort from Prisc., *Perieg.* 521 *Ithaces atque aspera tellus*.

I have noticed a very few minor imperfections. P. 19: *c* and *g* are not confused in minuscule script. App. crit. 1.155: *tumideque* should stand first and perhaps its source should be given; Jannaccone assigns it to Riccard. 3854. 1.189: Kohlmann might be mentioned. 1.239: the lemma (*sperchios*) should come first. 1.632: *derigis* is preferable; cf. Pers. 3.60 and *Cul.* 91. 1.862: *et iurata* should follow *eiurata*. 1.905: Shouldn't Kohlmann's *uires* be mentioned? 2.11: *escendat* is attributed to Baehrens in the app. crit. and to Kohlmann in the commentary. The only other fault I would find with the apparatus criticus is that Dilke troubles to mention so many poor conjectures, a number of which he refutes in his commentary.

WENDELL CLAUSEN

AMHERST COLLEGE

*British Latin Selections*, A.D. 500-1400. Edited by R. A. BROWNE. Oxford: Blackwell, 1954. Pp. lxi, 144. 32s.

"'British Latin' in the title of this book is adopted as a convenient collective term for Latin written in Britain, limited for the most part, to the Roman province of Britannia." A sampling of 84 items from some 67 sources represents

British authorship in the fields of history, biography, theology, philosophy, education, and social life. Without inquiring too closely into the claims of each and every writer to be considered British, the reader may enjoy to the full the procession of notable authors—Aldhelm, Bede, Alcuin, Anselm, Geoffrey of Monmouth, William of Malmesbury, John of Salisbury, Thomas Becket, Giraldus Cambrensis, Alexander Neckham (Neckham), Matthew Paris, Roger Bacon, Richard Rolle, Thomas Walsingham, and many others—who cross the pages of this book. Twenty poetical selections, religious and secular, exhibit the range of medieval verse in the hymn, riddle, epigram, and in descriptive, narrative and laudatory pieces.

The introduction of 50 pages is perhaps the most valuable part of the book, including, in the words of the publisher, "what is to date the clearest and most systematic account of Mediaeval Latin syntax; an account of the *cur-sus curiae Romanae*; an investigation of accentual rhythm and rhyme in Latin poetry; a discussion of Mediaeval Latin prose style with attention to rhyming prose and different theories of composition; with, finally, remarks on the pronunciation of Mediaeval Latin." This is an accurate description which need be supplemented only by the remark, that any reader with a fair training in classical Latin, and even a beginner's interest in medieval Latin, will find it perfectly understandable and surprisingly interesting.

The Latin readings, which average a page in length, are accompanied by a brief documented account of the author or source, and the requisite notes. A vocabulary of words not found in dictionaries of classical Latin closes the book. It is a most attractive volume in content, organization, and format.

Throughout the work one is impressed as much by the literary apparatus cited as by the skill and erudition of Dr. Browne himself. Wide use is made of American scholarship, although one misses the name of the late Jacob Hammer, distinguished in the field of medieval Latin especially as it appertains to Britain.

It may be assumed that the book is intended primarily as a text for Latin students, possibly those of the editor, since Dr. Browne is Lecturer at the University College of North Wales, Bangor. In this country it might be used as a supplementary text for advanced majors in Latin, but some prior acquaintance with medieval



thought would be very desirable, if not essential. As a matter of fact, *British Latin Selections* would perhaps be best appreciated as an addition to the library of the mature student of the classics or of medieval culture. The anthology is always a difficult project. Critics may find their individual tastes overlooked in this collection but they are almost sure to find some new and possibly unsuspected literary treasure. Delightfully and unmistakably insular, it possesses the characteristic charm of an English rural landscape with a spire or two in the distance. The reader will find himself sharing the British point of view on personages and subjects which he had perhaps thought of heretofore in their universal rather than national significance.

RUTH ELLIS MESSENGER

HUNTER COLLEGE

### BRIEF NOTICES

WILLIAM A. SMITH. *Ancient Education*. New York: Philosophical Library, 1955. Pp. xii, 309. \$3.75.

Although the greatest space in this survey is given to the Greeks, Romans and Hebrews, the author writes also about education among the ancient peoples of Mesopotamia, Egypt, India, China, and Crete, as well as in modern non-literate societies. Mr. Smith, a retired Professor of Secondary Education, has followed the plan of sketching the cultural history of the society before he discusses its education. His treatment of his subject is like that of other writers of similar professional background, except for the frequent inclusion of information about systems of writing. The material for the book has apparently been gathered chiefly from undergraduate textbooks and similar secondary sources.

Classicists will find here little of value. In the first place the author has no obvious qualification to write about antiquity and seems to have engaged in an extremely shallow type of research. As a result there are serious omissions, in particular, Hellenistic education outside Athens (see, for example, H. I. Marrou, *Histoire de l'éducation dans l'antiquité* [2d ed.; Paris 1950] 139-309), and he is too much the slave of the handbook which happens to be in front of him, even to the extent of quoting in different places three dates for the same event (the introduction of alphabetic writing). In the second place the framework he has chosen for the presentation of his material on education, the development of "organized institutional programs," is ill suited to Greek and Roman education with the notable exception of Sparta.

A good short history interpreting ancient education for the modern student in the light of twentieth century scholarship would deserve a warm welcome. Unfortunately this is not that book.

J. HILTON TURNER

WESTMINSTER COLLEGE, NEW WILMINGTON, PA.

CHARLES ALEXANDER ROBINSON, JR., (ed.). *The Spring of Civilization: Periclean Athens*. New York: E. P. Dutton & Co., 1954. Pp. xv, 464; 74 plates. \$7.50.

This book is an anthology supplemented by a considerable group of excellent plates. It includes the Agamem-

non, the three Theban plays of Sophocles, the *Medea*, and the *Trojan Women*. The *Apology* and *Symposium* of Plato follow, and the volume closes with a twenty-nine page essay on the Peloponnesian war built around extensive quotations from Thucydides. Together in one section are seventy plates, forty-six of them of the great buildings of the Acropolis, the rest of various fifth-century coins, gems, vases, and sculpture.

These several sections are introduced by lucid and brief (five to six pages) essays on the Periclean Age, its drama, art, and philosophy. The translations, for reasons of copyright, I presume, are not the best available today. The plates are the best thing in the book and could hardly fail to give one a real sense of what the Athenian accomplishment in art was.

All classicists would rejoice if this book were to find its way to everyman's library table, yet I fear it will be read only by that handful who got the Classics forty years ago and still like an occasional refresher. The thousands of recent college graduates are not equipped to understand the formal figurative language of the dramatic translations nor handle without footnotes references to Mycenae or Marathon. Neither is the book particularly suited for class use. But I suppose no classicist should criticize anything on the grounds that it lacks utility. As a whole it is a fine book and gives as complete and correct a view of fifth-century Athens as could be hoped for in a volume of this sort. May it be widely discovered and read by "educated laymen"—if such still exist.

URSINUS COLLEGE

DONALD G. BAKER

VICTOR EHRENBERG and A. H. M. JONES. *Documents Illustrating the Reigns of Augustus & Tiberius*, 2d edition. Oxford: Clarendon Press; New York: Oxford University Press, 1955. Pp. xii, 171. \$3.40 (21s).

In the revised edition of this well-known collection the editors have added 42 documents and have also augmented the comparative tables of references at the end. The numeration of the first edition has wisely not been changed: new documents are distinguished as, e.g., 162a. The fourteen categories of documents remain unchanged. The editors have not made wholesale additions to the bibliography at the head of each document, although the *Tabula Hebana* (now No. 94a) naturally calls for, and receives, references to the recent literature.

Certain texts of the first edition had been sharply criticized by J. and L. Robert in their *Bulletin Epigraphique* 1952, No. 2 [REG 65, pp. 124ff.]. The changes prescribed there have now been made. The revised edition of the collection once more emphasizes the value of this indispensable source-book. Many hours indeed would be spent in hunting out the texts so conveniently printed together.

UNIVERSITY OF CHICAGO

MORTIMER CHAMBERS

ANNA E. WILHELM-HOOIJBERGH. *Peccatum: Sin and Guilt in Ancient Rome*. Groningen: J. Wolters, 1954. Pp. xi, 125. No price stated.

A series of studies on words which embody important Roman concepts have come from the University of Utrecht. This dissertation is basically a semasiological study of the words *peccatum*, *peccare*, and *culpa*, as they are used in Latin literature and in early Christian writers. The author concludes: "A distinction is made between 'sin and trespassing', *peccatum*, and 'guilt as fact', *culpa*, which has the meaning of 'guilt as feeling' too." Occa-

sionally, she points out, in pagan writers and more commonly among Christians, *peccatum* is used for *culpa*. This she attributes to the influence of *hamartia*, which has both meanings. "*Culpa* is of old the term for personal sin. It dates back to the taboo-sphere, but still lives on in the ethical conception of sin." In a brief discussion of the Christian conception of sin, she compares it with the Roman conception and finds little difference.

Material of this type is always difficult to present, but here neither the organization nor the format make it easier to grasp. The references are often obscure, a few are wrong, and editions used are rarely indicated.

At times the author becomes involved in subjects which can scarcely be treated adequately within the limits of a dissertation. Standards of morality, original sin, confession, and penance are all topics which require a good deal of background and the author's approach is sometimes rather naive. Readers will be grateful for her decision to publish in English. Although some words seem to be used incorrectly (e.g. "actual" for "specific" [?]) and there are many awkward phrases, the meaning is usually clear.

BRYN MAWR COLLEGE

AGNES KIRSOPP MICHELS

H. W. F. FRANKLIN (ed.). *Fifty Latin Lyrics*. London and New York: Longmans Green & Co., 1955. Pp. ix, 141. \$1.35.

This slender volume contains, on the whole, such an interesting selection and is so carefully done that one puts it down with a feeling of regret. For the amount of Latin offered is by no means sufficient to occupy even the better part of a semester, and hence an instructor will find it necessary to choose additional material from texts of individual authors. This consideration, coupled with the fact that 37 of the lyrics are from Catullus and Horace, will probably mean that the present work will not replace such texts as the Smith-Mellish Catullus and the Wickham or Page Horace. All the more the pity, for the thirteen poems of other authors which are included are generally interesting and all-too-often ignored. Would that the book had been twice its length, or had neglected the great two and given preference to some more of the lesser lights.

Petronius is represented by three poems, Seneca by two, Boethius, Tiberianus, Claudian, Prudentius, and Amenius by one each, and there are three by unknown hands. The notes are informative and helpful, often relating a poem to its antecedents among the Greeks or Romans and presenting modern versions or parallels. There is a concise summary of meters, and the vocabulary is almost flawless. But why do we have a number of elegiacs in a book of lyrics, or, on the other hand, why not many more, including some of Tibullus and Propertius?

COLUMBIA UNIVERSITY

HERBERT W. BENARIO

MORTIMER WHEELER. *Rome Beyond the Imperial Frontiers*. New York: Philosophical Library, 1955. Pp. xii, 192; frontispiece; 19 figs. in text; 38 pl.; map. \$7.50.

Sir Mortimer Wheeler, Professor of the Archaeology of the Roman Provinces in the University of London, and well known to archeologists for his excavations of Roman remains in India and Britain, summarizes and interprets the information so far available, much of it quite recent, on contacts between the Roman Empire and lands far distant from it. His discussion is based on both the findings of archeology and recent re-examination of such works as the *Periplus of the Erythraean Sea* and Ptolemy's *Geography*. The bulk of the work is devoted to Roman finds

in non-Roman Germany (including Scandinavia, Bohemia, and Poland) and in India, Pakistan, and Afghanistan, to which archeologists, including Sir Mortimer himself, have devoted most of their attention. A smaller section is devoted to the Sahara and East Africa, where less work has been done, and a scant five pages to China and its vicinity, on which more could be said. In all these areas, as the author states more than once, further digging will yield even more fruitful results. Roman finds in the areas discussed include coins, pottery, glassware, silverware, bronzeware, figurines and sculpture, lamps, and many other objects in varying amounts.

Also discussed are the historical context of the finds, trade routes, commercial centers in and out of the Empire, trading methods and other pertinent matters. The author suggests that these objects found their way to these distant lands largely by way of trade in exchange for amber, ivory, frankincense, pepper, and silk, but also as gifts for diplomatic purposes, as loot, and indirectly. Though trade with Rome generally had no permanent influence on the culture of these lands except perhaps to attract the Germanic and Hunnic peoples to the Empire, the art of Mahayana Buddhism, which was developing in Northwest India during the period, was to some extent influenced by the sculpture of Roman Alexandria.

This is a valuable book which should stimulate the scholar to re-examine the ancient geographers and the archeologist to dig off the beaten path.

SAMUEL LIEBERMAN

QUEENS COLLEGE, FLUSHING, N.Y.

## NOTES AND NEWS

At the Executive Committee sessions of the fall meeting of the **Classical Association of the Atlantic States** held at Atlantic City, November 25-26, 1955, decision was made to hold the annual spring meeting at Baltimore, Friday and Saturday, April 27-28, 1956. It is planned to center the program around the theme of Caesar, in commemoration of the bimillennium of Caesar's death. Those interested in participating in the program are invited to communicate with the president, Professor John F. Latimer, The George Washington University, Washington 6, D. C.

Other business transacted included arrangements for the award of the Association's annual summer scholarship (see announcement elsewhere in this issue) and for representation at the forthcoming fiftieth anniversary meeting of the Classical Association of New England; authorization of a contribution of \$50.00 towards the reprinting of the APA-ACL pamphlet *What About Latin?* (see CW 48 [1954-55] 35); and provisions for the appointment of regional editors for CW.

The American Academy in Rome is again offering a limited number of fellowships for ma-

ture students and artists capable of doing independent work in architecture, landscape architecture, musical composition, painting, sculpture, history of art, and classical studies.

Fellowships will be awarded on evidence of ability and achievement, and are open to citizens of the United States for one year beginning October 1, 1956, with a possibility of renewal. The Academy favors a two year fellowship. Though there is no age limit, the Academy aims to give the awards to young persons of outstanding promise, when such candidates apply. The fellowships carry a stipend of \$1,250 a year, round trip transportation between New York and Rome, studio space, residence at the Academy, and an additional travel allowance. Special research fellowships, offered only in classical studies and art history, carry a stipend of \$2,500 a year and residence at the Academy.

Applications and submissions of work, in the form prescribed, must be received at the Academy's New York office by December 30, 1955. Requests for details should be addressed to the Executive Secretary, American Academy in Rome, 101 Park Avenue, New York 17, N. Y.

The New York Classical Club is offering for the third consecutive year a \$200 scholarship to assist one of its members to attend the summer session either at the American Academy in Rome or at the American School of Classical Studies at Athens. Holders of previous awards were Mr. John F. Reilly (Sacred Heart High School, Yonkers, N. Y.) in 1954, and Dr. Ralph E. Marcellino (Barnard School for Boys) in 1955.

In addition to \$200 to be paid out of the income of the N.Y.C.C. Endowment Fund, the Trustees of the American School of Classical Studies at Athens will grant the recipient of the scholarship an additional sum of \$250, while the Trustees of the American Academy in Rome will remit the tuition fee (\$100).

The Scholarship is offered on a competitive basis to all members of the New York Classical Club. To qualify for the award a candidate must: (1) have been a member in good standing for no fewer than two consecutive years prior to the year in which the application is submitted; (2) meet such requirements as the Schools of Classical Studies at Athens or Rome may set up.

Applications should contain: (1) an account of the candidate's educational and professional background; (2) a brief statement of his profes-

sional interests; and (3) an expression of his reasons for desiring the scholarship.

Graduate and undergraduate students are urged to attach to their application letters of recommendation from professors in their major field.

Applications should be sent by January 10, 1956, to Dr. Ralph E. Marcellino, Chairman, Committee on Scholarship Awards, 190-06 Haywood Road, Holliswood 23, New York.

The North Atlantic Treaty Organization has instituted a fellowship and scholarship program to begin in 1956, its aim being "to encourage the study of historical, political, constitutional, legal, social, cultural, linguistic, economic and strategic problems that will reveal the common traditions, historical experience and give insight into the present needs and future development of the North Atlantic area considered as a Community."

Eight Advanced Research Fellowships are offered for 1956-57 to candidates from member states (Belgium, Canada, Denmark, France, Federal Republic of Germany, Greece, Iceland,

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Italy, Luxembourg, Netherlands, Norway, Portugal, Turkey, United Kingdom, United States). These grants are intended for established scholars. Candidates will be selected on the basis of their research projects and their special knowledge and experience. Applications should be in the subject fields suggested above.

Preliminary screening of American candidates will be by the Committee on International Exchange of Persons of the Conference Board of Associated Research Councils, which will recommend candidates to the Department of State and the President's Board of Foreign Scholarships. The Board, in turn, will nominate a panel of not more than ten scholars for consideration, along with similar panels from the above-named countries, by the NATO Selection Committee in Paris. The eight awards will be made from this total list of candidates from all the member countries. Final selection of candidates will be announced in April 1956.

The amount of each advanced research award will be French frs. 150,000 per month (or the equivalent in the currency of any other member state). The duration of the grant may be from two to four months. Research must be undertaken in one or more member countries

and, in general, preference will be given to those planning to work on the other side of the Atlantic. First class travel by air will be provided.

Application forms and additional information may be obtained from the Conference Board of Associated Research Councils, Committee on International Exchange of Persons, 2101 Constitution Avenue, Washington 25, D. C. Applications, including supporting letters of reference, should be submitted as soon as possible, and not later than January 1, 1956.

The **Istituto di Studi Romani**, Piazza dei Cavalieri di Malta, 2, Rome, Italy, announces the seventh **Certamen Capitolinum**, an annual international competition in Latin prose writing. First and second prizes consist of a silver statuette and medallion and awards of 200,000 and 100,000 lire, respectively, and provision is made for the recognition of other meritorious compositions.

Material submitted in competition must be mature, original work, of not less than 1500 words in length. Five copies, printed or typescript, and identified by the use of an appropriate motto, must be submitted to the "Ufficio Latino" of the institute by February 1, 1956.

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